



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

barbarous Style, used before the Introduction of the *Greek*, for the Capital: This is certainly more antient than the Time of the *Goths* in *Italy*. It was the only one of the kind we saw there.

---

VI. *Extract of a Letter from Mr. Crispe to Mr. George Knapton, upon the same Subject as the Two preceding Papers.*

Rome, April 24. 1740.

AT *Portici* I saw some antique Paintings, which have lately been taken out of the Ruins of *Herculaneum*: Two of them, about 12 Feet Square, with their painted Frames or Borders round them, are as fresh and perfect as if done Yesterday; much more so, I assure you, than some of *Raphael's* in the *Vatican*; and for Excellence, and fine Taste, they are, I think, beyond any thing I have seen. One of these is called the *Pomona*, because, among other Figures, there is a Woman sitting crowned with Fruits and Blossoms. The other is *Theseus*, having just killed the *Minotaur*, who lies dead at his Feet; a Figure of a Youth is kissing his Right Hand; *Ariadne* and another Figure stand at his Left. The Figures in both these are as big as Life. There is a Third, somewhat less, of *Chiron* teaching *Achilles* on the Harp, if possible, still beyond the Two former. There are above 50 other Pieces, some whole Figures, some Heads, some *Mascheras*, some Landskips, some Architecture.

I was to visit the Ruins under-ground, where I saw several Pieces that were taking down; particularly

cularly one 15 Feet wide, and Eight high : It consists of the Front of a large Temple, with Buildings of the same Architecture projecting on each Side, in the Nature of the Wings of a House. There are Houses also adjoining to this Temple, with Windows divided into Squares, which Squares are painted of a greyish Colour : I will not pretend to say, this is to represent Glas, because I believe we have no Authority for it in any Author of Antiquity : But I tell you the Fact as it is, and among the *Virtuosi* of your Acquaintance you may find out the Meaning. I must observe to you, that in this Architecture the Perspective is very exact ; which one may judge of with a good deal of Certainty in those Wings which project. The Architecture is very rich and noble : The *Clair-Obscur* likewise in the other Pictures, is well understood ; particularly in the *Pomona*, where there are Six Figures, which are very agreeably grouped, and the Eye is immediately pleased and reposed. They have dug up a good many Statues, but not above One or Two that are tolerably good. There is, however, a perfect Bust of *Agrippina*, Mother of *Nero*, which was found standing in its Niche : It is as clean as if just finished, has not the least Damage, and is, in the Judgment of every body, as well as myself, equal to most things of that kind in the World : For my own Part, I should not stick to say, it is altogether as fine a Portrait as the *Caracalla* of the *Farnese*. There are Two Equestrian Statues in Bronze, broken all to Pieces, but which, by the Parts, one may judge to be as big as the *Marcus Aurelius* : They are soon to be put together. They have found several antique Rings, with *Cameo's* and *Intaglia's* set in them ; a Fork,

Fork, a Silver Spoon, made in the Handle like a modern one; the Bowl is pointed like an Olive-leaf; a Case of Surgeon's Instruments, several Kitchen Utensils, Mouse-traps, Vessels full of Rice, a Triumphal Car of Bronze, &c.

---

VII. *A remarkable Cure performed by John Cagua, Surgeon, at Plymouth-Dock, of a Wound of the Head complicated with a large Fracture and Depression of the Skull, the Dura Mater and Brain wounded and lacerated: Communicated in a Letter to William Cheselden, Esq; F. R. S. &c.*

JUNE 11. 1729. I was sent for to Mr. John Darton of Stonehouse near Plymouth, to see his Son, aged 10 Years, who fell down from the Top of an old Wall, as he was taking out a Sparrow's Nest, upwards of 20 Feet high, in an antient Building belonging to the Honourable Richard Edgcombe, Esq;. When I came, I found him speechless, *comatose*, bloated Eyes, a wan Face, bleeding at the Nose and Ears, and a great *Hæmorrhage* and Vomiting: On Examination, a large, long, deep, and confused Wound appeared, from the Eyebrow all over the Left Side of his Head; and after having shaved him, was surprised to feel, with my Fingers, so many rugged Splinters of the *Cranium* confusedly depressed through the *Dura* and *Pia Mater* into the Substance of the Brain; the Extremities whereof  
ap-